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apparaît toujours *ĩ*, *ũ* n'a pas été constaté jusqu'à présent."

In a part of the Department of the Somme final *i* and *ũ*, from Latin *i* and *u*, have both the same half-nasal sound *ẽ*, which is produced by only partially closing the nasal passage in the pronunciation of French nasal *ẽ*. This sound is heard in the pronunciation of all past participles from Latin past participles ending in -ĪTUM and -ŪTUM, and also in certain other words, such as *loẽ* (L. LECTUM), *prẽ* (PRETIUM), *pẽ* (PECTUS) *dẽpẽ* (DISPECHUM), *ẽkrẽ* (SCRIPTUM) *nũvẽ* (NOCTEM), *nũvẽ* (NOCET), *ẽvũ* (COCTUM), *fẽ* (FOCUM), *žẽ* (JOCUM), *ljẽ* (LOCUM), and many others in which the *ẽ* is not derived from an original final *i* or *u*. The half-nasal sound is heard in the cases mentioned, in the following parts of the Somme:—On the south of Amiens beginning with Sains, and on the south-east in the Canton of Boves and Moreuil, and the Canton of Corbie as far south as Rosières. In the Cantons of Villers-Bocage and Acheux there is a slight nasal sound in these cases, but not nearly so strong as in the district south of Amiens.

This change from the pure vowels *i* and *ũ* to the semi-nasal sound *ẽ* has been brought about by a careless articulation of the final element. In the production of the pure vowels *i* and *ũ* the muscles in the front of the mouth are brought into special action; whereas, in the production of this semi-nasal sound, there is only a slight tension of the muscles between the mouth and the nasal cavity: the origin of this sound is due, therefore, to the law of least action.—If the sound existed in the Old Picard, it does not seem to have been indicated in the texts preserved.

There appears to be a corresponding nasal sound in similar cases, but of comparatively rare occurrence, in the Burgundian dialect, which is found denoted by the addition of a final inorganic *n* in the 'Noëls bourguignons' of BERNARD DE LA MONNOYE: *venum* (p. 4), *nainin* (p. 6), *venun* riming with *comun* (p. 16)—examples which here may be due to the preceding nasal element.

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CHAUCER.

Chaucer: The Prologue, The Knightes Tale, The Nonne Preestes Tale. Edited by Rev. RICHARD MORRIS, LL. D. A new edition with collations and additional notes by the Rev. WALTER W. SKEAT, Litt. D. Oxford: 1889. 8vo, pp. lxii, 262.

The use of this admirable little book in the class-room has constantly revealed to the reviewer commendable improvements upon the much-used edition of Dr. MORRIS. It is a pleasure to praise the little volume. We have here Prof. SKEAT's mature opinion upon many interesting questions of text and interpretation. Of course, it will be easy to accuse him at different points of saying too much or too little, and occasionally to disagree with him; but the burden of proof must rest upon the critic, both as to the correctness and as to the need of any changes suggested.

The writer has not access to sufficient library apparatus to criticize the book at all points, nor is he personally qualified for that task. For these reasons, some topics will be touched lightly, or not at all.

The choice of the Ellesmere MS. as the basis of text is abundantly justified by Prof. SKEAT. The plan of giving in foot-notes "all the variations from the Ellesmere MS. that are of any importance," is a very great improvement in this edition. Prof. SKEAT's citations of the Harleian MS. cannot be trusted, however, as he himself tells us in the *Academy* of April 19. His book gives l. 798 in the "Knightes Tale" in the form,

"In his fighting were as a wood leoun,"

because the Hl. has *as*, though the other six MSS. omit it. But the Hl. *hasn't* any *as*; Prof. SKEAT has trusted to Dr. MORRIS's text for his information. The line seems to be, so far as MS. authority goes, a nine-syllable line beginning with an accent. Lines of this sort are accepted by Prof. SKEAT, but are pronounced "impossible" by Prof. LOWELL ('My Study Windows').

The printing of the notes in plainer type, the supplying of the line-numberings and captions of the Six-Text edition in addition to the consecutive numbering of the lines of each

piece, and the Index of Proper Names, are all important improvements in this new edition. For them the reviser deserves hearty praise.

I shall confine myself, for the most part, in the treatment of details, to the first 300 lines of the Prologue. I shall also offer a few suggestions as to questions of interpretation. I have before me, besides the edition of the "Prologue" under review, CARPENTER'S ('English of the Fourteenth Century'), WILLOUGHBY'S (Blackie & Son, London), and a condensed TYRWHITT (Appleton & Co., 1856).

Ll. 4-6. The note is undesirable in a textbook. The parallels are neither close nor important. Such citations teach pupils to disregard the notes.

L. 8. The figure of a portion of the zodiac is a great help.

L. 14. Dr. MORRIS'S unsatisfactory interpretation of *ferne* as "ancient" is given up.

Ll. 17, 18. Prof. SKEAT adds a condensed statement concerning CHAUCER'S use of rimes of this kind (*seke*: *seke*). Shall we call this usage Grammatical Rime, Identical Rime, Perfect Rime (GUMMERE), or what? *Rührender Reim* seems unfitting, and is hardly translatable. Prof. TEN BRINK speaks simply of rimes "mit gleichem consonantischen Anlaut."

L. 48, *therto*. The first citation of this word in the meaning *besides, also*, both in SKEAT and CARPENTER, is l. 153. I take it to have that meaning here, and *hadde riden* to mean *had ridden abroad*.

Ll. 51-65. The geographical notes are much improved, and seem to be entirely clear and sufficient.

L. 76. *habergeoun* is called "etymologically an augmentative" but "practically a diminutive" of *hauberk*. SKEAT'S Dictionary says nothing of this. The suffix usually has no force either way, I think. If *saloon* and *muskatoon* are augmentatives, *minion* and *habergeoun* are diminutives (MÄTZNER, 'Gram.' i, p. 509).

L. 83. An explanation seems to be called for of the adjective in "*of evene lengthe*" = of proper height.

Ll. 101-117. Robin Hood, too, was a *yeoman*, was clad in green, and was wonderfully ex-

pert with the bow. In him, however, the yeoman was sometimes lost in the outlaw. Here, of course, he is unlike CHAUCER'S law-abiding "forester."

"I shall you tell of a good yeman,
His name was Robyn Hode."

"A Lytell Geste of Robyn Hode."

"There's some will talk of lords an knyghts,
And some of yeomen good,
But I will tell you of Will Scarlock,
Little John, and Robin Hood."

"Robin Hood's Delight."

L. 107. I can think of three possible meanings for this line:—

1. His arrows did not fall short of the mark (drouped noght . . . lowe) because they were badly feathered (with fetheres). (CARPENTER.)

2. His arrows did not droop in their flight because of inferior feathers (lowe=inferior).

3. His arrows did not fall (drouped noght) with the feather-end down (with fetheres lowe).

The last of these interpretations (first suggested to me by a pupil) is the one that I prefer. It makes the statement specific and technical.

Ll. 124-6. Prof. SKEAT corrects the misleading comments of WRIGHT and TYRWHITT, retained from the old edition, in a new paragraph which is perfectly clear and adequate. I wish, however, that these citations had either been dropped entirely or put at the end of the note. Pupils do not always read the whole of a long note, and even when they do, it is often the first idea given them that they remember.

L. 134, *sene*. MORRIS'S Introd. called this a "*gerundial infinitive*." Prof. SKEAT corrects this, citing instead *to sene* of "Kn. Tale," l. 177.

L. 141, *digne*. The pronunciation of *gn* is not explained in Mr. ELLIS'S account of CHAUCER'S Pronunciation in the Introd. to the "Man of Lawes Tale" (Clarendon Press). HORNING says of such words (BARTSCH and H., 'La Langue et la Litt. Franç.'), "Y issu de *g* a mouillé l'*n*." I suppose this to be CHAUCER'S pronunciation.

L. 151, *pinched* appears in the Glossary as *y-pinched*.

L. 152. Is it not possible that CHAUCER and other Middle English and Elizabethan writers mean by *grey* eyes what we would rather call *blue eyes*?

"Her hair is auburn, mine is perfect yellow :

Her eyes are grey as glass, and so are mine":

"Two Gentlemen of Verona." iv, 4, 194-7.

L. 164. Prof. SKEAT's new note is just what was needed.

L. 169. "*And when he rood, men mighte his brydel here
Ginglen in a whistling wynd . . .*"

It is especially important that all of the English modal auxiliaries should be carefully explained, either in the Notes or the Glossary. These are the slipperiest words in the entire Middle English vocabulary. Since *may*, *mighte* is not explained, pupils are sure to lose the exact force of this line, namely: "one could hear his bridle."

Rood. Prof. LOUNSBURY says that with CHAUCER "*gan* was regularly the singular of the preterite, *gunnen*, *gunne* or *gun*, the plural; and the same statement may be made as to his use of *schal*, 'shall,' and *schullen* or *schulle*." ('Hist. Eng. Lang.,' p. 273). This gives pupils a false impression. In the "Prologue" alone, *ryden* shows the entire Old English ablaut completely preserved. (Ll. 27, 45, 48, 57, 102, 169, 328, 390, 541, 622, 669, 774, 780, 803, 825 pret. pl., 855, 856 pret. pl.).

L. 179, *cloisterlees*. This unsatisfactory change from the accepted text is against the consenting testimony of six MSS. *Cloisterlees* is too regular in its formation and too transparent in its meaning to call for the explanation given in l. 181.—The note begins with *reccheles*, a word not in the text.—Why is the well-attested *reccheles* especially unsatisfactory? If the word be taken to mean "regardless of the laws of his order" (CARPENTER), then "out of his cloistre" would naturally mean "habitually, or improperly out of his cloister." Surely a monk's recklessness would be very apt to show itself in this way.

L. 187. *As Austin bit*. MORRIS, SKEAT, and WILLOUGHBY all understand this to mean St. AUGUSTINE of Canterbury. The following citation from CHAMBERS'S Encyclopædia under "Augustines, or Augustinians" indicates some of the reasons why I think the reference must be to St. AUGUSTINE of Africa:—

"Whether St. Augustine ever framed any formal rule of monastic life, is uncertain; but

one was deduced from his writings, and was adopted by as many as 30 monastic fraternities."

L. 196. This line well exemplifies the original idiom from which, with a change of meaning, our English pluperfect tense-phrase was developed.

L. 230. He may nat wepe althogh him sore smerte.

Men moot yeve silver to the povre freres.

Because *may* is not explained in Glossary or Notes, no pupil is likely to get the full force of this most delicate bit of satire. "He cannot weep . . . One *may* give silver, etc."

L. 236, *rote*. The old edition explains this as "a kind of harp." Prof. SKEAT says "a kind of fiddle." His Etymological Dictionary gives authority for this view, but the origin of the word favors the old explanation. GASTON PARIS says of the Breton bards, "leur instrument ordinaire était la *rote*, sorte de petite harpe" ('La Lit. fr. au moyen âge').

L. 239. *Therto he strong was as a champ-ioun*.

"One of the most curious retainers of the Bishop [of Hereford, Richard de Swinfield], was Thomas de Bruges, his champion, who received an annual salary that he might fight in the prelate's name on occasion of any lawsuit which might be terminated by judicial duel." 'Eng. Wayfaring Life in the Middle Ages.' J. J. JUSSERAND; translated from the French by LUCY TOULMIN SMITH. N. Y. and London. G. P. Putnam's Sons. 1890.

L. 248, *sellers of vitaille*. It is most satisfactory to understand *sellers* as *givers*, with CARPENTER. Old English usage suggests this interpretation, and STRATMANN gives *sellen* as *tradere*, *vendere*.

L. 251, *vertuous* means *efficient in prosecuting his calling*. Cf. l. 4.

L. 262. Of double worsted was his semi-cope,
That rounded as a belle out of the presse.

1. "That kept its shape round as a bell in a press or throng" (CARPENTER).

2. That came out of the *clothes-press* as round as a bell.

3. "A bell fresh from the mould" (WILLOUGHBY). I prefer this explanation.

L. 276. Does *for any thing* mean *against any enemy* (MORRIS and SKEAT, in substance)? or *at any cost, at all hazards* (CARPENTER)?

L. 281. "So respectably did he order his

bargains . . . " (SKEAT). "So steadily did he . . ." (MORRIS and WILLOUGHBY). CARPENTER'S note seems to me better than these: "So stately was he in his demeanor in his bargains, and in making his arrangements for borrowing money."

L. 325. "Also he could make a good plea, and draw up a legal paper." CARPENTER'S explanation disregards the context. SKEAT gives none.

Ll. 396-7. "Better explained as alluding to a trick even yet in vogue, of drawing off a certain quantity from casks of wine or other spirits while in transit, and refilling them with water" (CARPENTER). CHAUCER'S humor is so *sly* here that it is hard to feel sure that we understand him exactly.

L. 400. The new note on this line is a desirable addition. I once heard two able CHAUCER scholars compare notes on the line. They were afraid that the poet's slyness covered some meaning which they did not see.

L. 402, *him bisydes* I take to mean 'in comparison with him.'

Ll. 419-421. The note says, "These are the four humours, hot, cold, dry, moist. MILTON 'Par. Lost' ii, 898." In his Dictionary, Prof. SKEAT knows nothing of this meaning of *humour*. There he follows TRENCH. That author ('Select Glossary,' and 'Study of Words') explains "the four 'humours' in a man" as "blood, cholar, phlegm, and melancholy," but knows nothing of the meaning given here, although he speaks of that "strangest contradiction of all, 'dry humour.'" In the passage from MILTON, "Hot, Cold, Moist, and Dry" are the four elementary substances (so to speak), the complete confusion of which makes chaos. In the language of the poem, they are "four champions fierce," who "strive for mastery, and to battle bring their embryon atoms," while "Chaos" sits as "umpire."—The first stanza of DRYDEN'S "A Song for St. Cecilia's Day" represents the creation of the universe as consisting in the harmonious combination of "cold and hot and moist and dry" in obedience to the power of music.—CHAUCER'S form of expression, also, "*and* of what humour," makes it probable that the word *hu-*

mour does *not* refer back to the "hoot, or cold, or moiste, or drye" of the preceding line.

L. 719. *highte*. This word, the only relic in Middle English of the old medio-passive voice, should be fully explained. The Glossary is entirely inadequate.

It would be well to call attention to any words or meanings which survive as provincialisms, colloquialisms, or vulgarisms. Specimens of these are, *seke* (=ill, 17) *to reste* (30), *right* (as in *right fat*, 288), *I gesse* (82, 117, etc.).

There are many puzzling words and phrases in the "Prologue" which I cannot interpret. For example, I am in the dark as to the exact force of many words in ll. 309-330. Will not some reader of the NOTES give help to me and others?

The essay of Mr. ELLIS on CHAUCER'S Pronunciation which is in Prof. SKEAT'S edition of the "Man of Lawes Tale," should, it seems to me, be printed in this volume. The Professor himself may state the reason, namely: "that the beauty of his [CHAUCER'S] rhythm may not be marred by the application to it of that system of English pronunciation which is in use at the present day; a system which might be applied to the reading of Dante or Boccaccio with the same fitness as to Chaucer, and with a very similar result as regards an approximation to the sounds with which the author was himself familiar."

CHAUCER'S use of rime is nowhere treated. Attention should be called to the fact that the end of the couplet often does not correspond to any division in the sense, and that a poetical paragraph often ends in the middle of a couplet. Hence CHAUCER'S use of rime is *decorative* rather than *structural*. Yet we prefer his method to that of POPE. Prof. SKEAT probably intends to leave such topics entirely to the instructor.

The writer has had occasion to take up the "Prologue" with several classes very soon after he had considered with them in Rhetoric the argument of LESSING'S 'Laocoon.' How to reconcile CHAUCER'S success in the "Prologue" with LESSING'S doctrine concerning the laws of poetic description, is an interesting study. Such study helps one to see how near to failure CHAUCER'S path ran, and better

to appreciate his skill in the construction of the poem. I would suggest that Professor SKEAT take a few words upon this topic, in some future edition, from a recent volume of Professor TEN BRINK ('Geschichte der Eng. Lit.,' Band ii, Erste Hälfte). The whole book shows us the rare powers of the author at their finest. I cite a few sentences from the passage in question:—"Oberflächlicher Betrachtung könnte sie [diese Partie des Prologs, d. h. der Haupttheil] geeignet erscheinen, die von Lessing scharf gezogene Grenzlinie zwischen Poesie und bildender Kunst als eine mehr oder minder willkürliche zu erweisen. Wer jedoch genauer zusieht, wird finden, dass ein glücklicher Instinct Chaucer beinahe immer zu den seiner Kunst gemässesten Mitteln greifen liess. Er erzählt weit mehr, als er beschreibt, hält sich länger bei den Handlungen und dem Charakter als bei der äusseren Erscheinung seiner Helden auf, und auch da, wo er ausnahmsweise dieses Äussere in den Vordergrund stellt, haben die einzelnen Züge eine wesentliche symbolische Bedeutung, sollen uns die ganze Art und Weise des Menschen verdeutlichen."

Professor SKEAT deserves the thanks of all who teach CHAUCER for his work upon this little book, and I heartily give him mine. I have been free in finding fault, but I recognize that it is very easy to find fault, especially when one complains of omissions.

The freshness and charm of the "Prologue" are unfailing. It is more than five hundred years since the Canterbury Pilgrims made their journey, and they were but "nyne and twenty in a compaignye," yet in them we study the whole world of living men.

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ENGLISH LITERATURE OF THE FOURTEENTH CENTURY.

English Writers. By HENRY MORLEY, LL.D., Vol. V. The Fourteenth Century. In Two Books:—Book II. London: Cassell and Co. 1890.

After a longer delay than usual we have volume v of Professor MORLEY's 'English Writers,' which was due eighteen months ago. Eighty of its three hundred and fifty pages are occupied with WYCLIF, and the rest with CHAUCER. Prof. MORLEY's study of WYCLIF is based chiefly on the work of LECHLER (2

vols., 1873), although he refers also to the important work of Dr. SHIRLEY in the Record Commission Series, 'Fasciculi Zizaniorum, or Bundles of Master John Wiclif's Tares with Wheat' (1858), collected by THOMAS NETTER, WYCLIF's opponent, and Inquisitor-General of England (1380-1430); to Mr. THOS. ARNOLD's edition, for the Clarendon Press, of 'Wyclif's Select English Works' (1871); and to Mr. F. D. MATHEW's edition, for the Early English Text Society, of the 'English Works of Wyclif hitherto unprinted' (1880). To these may be added for the student of Wyclif a little work, but a very useful one, that is omitted from Prof. MORLEY's list, 'Wyclif's Place in History' (1882), three lectures delivered before the University of Oxford by Prof. MONTAGU BURROWS in 1881. Prof. MORLEY has distinguished from the great reformer another JOHN WYCLIF who is sometimes confounded with him, who was most probably the Fellow of Merton College, Oxford, was vicar of Mayfield in Sussex, and died in 1383, a year before JOHN WYCLIF the reformer.

Prof. MORLEY treats WYCLIF's earlier years, his work as a reformer, discussing particularly his Latin works (from which his opinions are derived), his work as a teacher, and his later years. The student of literature is more interested in WYCLIF's English than in his Latin works, and especially in his translation of the Bible, made from the Vulgate and not from the original Hebrew and Greek, of which the great edition is that by FORSHALL and MADDEN (4 vols. 4to, 1850). "Except translations of the Gospels and of other parts of Scripture, made before the Conquest, and the versions of the Psalter, there were," says Prof. MORLEY (p. 61), "no translations of the Bible into English earlier than those known as JOHN WYCLIF's." Prof. MORLEY overlooks ORM's paraphrases of the Gospels (*circa* 1200), but these were doubtless unread and even unknown in the time of WYCLIF, so that the statement is virtually true. WYCLIF himself translated the New Testament, and NICHOLAS OF HEREFORD the Old Testament, even including the Apocrypha as far as Baruch iii, 20, from which point WYCLIF is thought to have completed it. But NICHOLAS OF HEREFORD adhered so closely to the Latin